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THE MUSICAL JOURNAL.

SEPTEMBER, 1908.

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THE question of "Sunday bands" has been discussed in several seaside Town Councils recently, the decision being—so far as we know—in their favour. In every town there is some opposition to music being provided in parks and other public places on Sunday, different reasons being given for the objection. Some wish to keep the Sunday quiet; others object to Sunday labour. We cannot see what possible objection there can be to a performance of good music, provided it is not given during church hours. That such performances are greatly appreciated is amply proved by the crowds who go to the parks in London on Sunday evenings to listen to the bands. An organist may give a recital after service on a Sunday evening, and "Selections" can be given by P.S.A. orchestras at men's meetings on Sunday afternoon; but strange to say, ministers and others who consent to these, object to exactly the same music being played in the open air! To a Sunday programme made up of waltzes, polkas, two-steps, and comic opera selections objection may very reasonably be made, but the performance

of really good music can only have a refining and elevating influence.

♦♦♦♦

The power of music as a healer is strongly maintained by many. Apparently it has a very beneficial influence on weak-minded people, for Mr. C. Gibbs, the master of the Home for such youths, in connection with the Metropolitan Asylums Board, says that ever since the interest of the boys has been aroused in the instruments of a brass band, they have advanced very rapidly towards complete sanity; some of the most obstinate cases having recovered.

♦♦♦♦

Dr. Bunnett's "Service in F" is known to almost every choir. It was written a good many years ago, and was offered to Novello and Co., who declined it. The composer decided to publish it at his own risk, and it quickly "caught on." Dr. Bunnett says the sale has reached 365,000 copies, besides the Sol-Fa edition. It was a fortunate thing for him that Novello and Co. refused it.

♦♦♦♦

"Is it wise to have an organist and a choir-master?" is a question that was recently addressed to us, not for the first time. We have known cases where the dual control has worked thoroughly well; but we could tell of many more cases where it has led to friction, with the result that the musical service has greatly suffered. If possible it is certainly most desirable that the organist should be choir-master also. When the duties are divided, occasions will arise when opinions may differ as to how a certain passage should be rendered. At the choir practice the choir-master will instruct his singers how to carry out his ideas; but on the Sunday the organist, who perhaps thinks differently, will play the passage according to his or her idea. We have known of such cases. As a general rule the singing will certainly be better and more effective in the highest sense if it is directed and accompanied by one person.

♦♦♦♦

The death of Mr. Sankey will be mourned by many far and wide. His name, in conjunction with that of Mr. Moody, has been prominent in religious circles for the last thirty-five years. Mr. Sankey's singing, without a doubt, made a wonderful impression. Although the tunes associated with his name could not well be commended by educated musicians, they have served a purpose, and have probably had a beneficial influence on the "masses." "The ninety and nine," "Jesus of Nazareth passeth by," and "Hold the Fort," were the favourites, and were exceedingly popular some years ago. The sale of Mr. Sankey's "Songs and Solos" has been immense. The profits consequently were very large, but we understand they were given to religious work.

Passing Notes.

It would be interesting to know who is responsible for the doctoring up of old stories, so as to make believe they are new stories. A yarn has recently been going the rounds about Kubelik, the violinist. I read that not long ago a woman who has had some success as an entertainer of celebrities wrote to Kubelik: "Will you join us with some friends to dine on Thursday? Bring your violin." She was somewhat chagrined, so the story goes, when her messenger returned with the reply: "Dear Madam,—My violin never dines." Now that is a chestnut of the first order. It was told originally (and truly) of Fischer, the celebrated eighteenth century oboe player. Fischer had been playing at the grand concerts given at the Rotunda in Dublin. At the close of one of the concerts, a noble lord, who had been enraptured with the rare talent he displayed, came up to him, and after complimenting him, gave him a pressing invitation to supper the following evening. "And, of course, you'll bring your oboe with you," he said. "My lord," replied Fischer, "my oboe never sups." And now we have this hundred-year-old yarn fathered on poor Jan Kubelik.

A correspondent of a leading daily protests that we should not refer to Henry Russell's "Cheer, boys, cheer." Russell, he says, only wrote the music for "Cheer, boys, cheer," the words being written by Dr. Charles Mackay. It is perfectly true. But we have a curious way of doing the author an injustice when his words are popularised by music. Most people speak, for example, of Sullivan's "The Lost Chord," and Cowen's "The Better Land," ignoring altogether Miss Adelaide Procter's and Mrs. Hemans' share in the matter. It is a way the public have. Mr. Andrew Lang has just been using his cynical pen on the point. He tells of talking the other night with a lady who declared that she had never heard the name of one of our most entertaining novelists. Mr. Lang mentioned the title of some of his books, and found she had read all of them; but of their author's existence she was unaware; knew him no more than you know the name of the fisher who caught the cod or flounder that you meet at breakfast. Such is the public. Gummidge or Jenkinson sets words of Shelley or Shakespeare to music, and the public style it "A Song of Jenkinson's," or "A Song by Gummidge." The words and the poet go for nothing. It's very complimentary to music, but not quite fair to poetry.

Mr. Harold A. Barnes, from whose note on the tune "St. Anne" I quoted in our July number, writes me further on that interesting question of coincidences in hymn tunes. I copy as follows from his second letter:

Every sciolist (and I am one) must have noticed the occurrence of certain phrases in the old English hymn tunes. Is there any ground for a supposition that certain phrases were "proper" to Eng-

lish hymn-tunes, and introduced by the writers as a matter of course? English hymn-tunes, I take it, were "art" music, as opposed to folksong, which was "popular," and there was more or less of a hidebound regularity in our art music of the seventeenth and eighteenth centuries. I have sometimes wondered whether our hymn-tunes were built more or less to a standard pattern around one or other of a few conventional skeletons, and whether this condition of things continued so long as hymn-tunes were written by musicians who knew the correct form, and only broke down when the vulgar herd began to "compose." Some of the old masses and madrigals had key-phrases: did the hymn-tune set out with the same idea?

Here is a novel suggestion which may be worth considering. It had not before occurred to myself, and I should hesitate to dogmatise upon the point.

It is quite evident that the older psalm and hymn-tune composers attached a very different idea to the word "compose" from what we do. In many cases, to compose was simply to compound. Thus we have the tune "York" described as being "composed into four parts" by John Milton, the father of the poet, though Milton probably had no more to do with the creation of the melody than the Simon Stübbs who also "composed" it into four parts. Many familiar phrases are common to scores of the older tunes ("York" itself furnishes an example), but whether these phrases, as regards each individual composer, are pure coincidences, or whether, according to Mr. Barnes' theory, they were expressly adopted as foundation stock phrases, it is impossible to say. Personally, I am inclined to regard them all as in the nature of coincidences; but, in common with Mr. Barnes, and (I feel sure) with other readers, I would be glad to see an exchange of views on the interesting question.

I see that the first complete English edition of Beethoven's letters is being published by Messrs. Dent. Beethoven was a poor letter writer; and indeed none of the great musicians excelled in that line, with the single exception of Mendelssohn. Mendelssohn's letters are as charming as his "Lieder ohne Worte"; Beethoven's are as rugged in the expression as was his own nature. He knew this himself when he said: "I live only in my music; letter writing was never my forte." I have not yet forgotten, though it is twelve years ago, the trouble I had with his letters to George Thomson, the Edinburgh musical editor, when I was writing my *Life of that enthusiastic amateur*. Some of them were practically untranslatable, as when he wrote: "Vous écrivez toujours 'facile' 'très facile'; je m'accomode (*sic*) tout mon possible, mais—mais—mais—l'honoraire pourroit pourtant être plus difficile, ou plutôt pesante!!!!!!" The exclamation marks, you must understand, are Beethoven's own. I translate thus: "You are always writing 'easy' 'very easy'; I do my best to satisfy you, but—but—but—the fee will have to be more 'difficult,' or I might say ponderous."

Ah! the fee. It is, in truth, the composer's hard-headed insistence upon a fitting remuneration for his work which gives these letters addressed to Thomson their chief interest. To Beethoven, as Thackeray put it to Baron Tauchnitz when the latter craved excuses for his bad English, a letter enclosing £ s. d. was always "in pretty style"; and there is nothing to show that he shared with Haydn that artist-like antipathy to pecuniary concerns which led the composer of "The Creation" to deplore having to work for pay. These Thom-

son letters furnish indeed a striking commentary on the story told of Beethoven, that, while lying ill before his death, he tried to read Scott, and could not enjoy the author because he "wrote for money." As a matter of fact, both Scott and Beethoven "wrote for money" (and why not?), with this difference only, that Scott, at the outset at any rate, wrote for the luxuries, while Beethoven wrote for the necessities of life. Therein, no doubt, is an important distinction.

J. CUTHBERT HADDEN.

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS.DOC., TRINITY UNIVERSITY, TORONTO; F.R.C.O.;
L.MUS.L.C.M.; L.MUS.T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

A CORRESPONDENT—a member of that numerous and influential body facetiously alluded to by Sir Frederick Bridge as "our friends in the north"—writes me a lengthy and interesting letter with reference to some of my recent paragraphs in these pages. Some passages in his communication shed a somewhat unfavourable light upon the present condition of church music and organ appointments in the Free Churches, and are of sufficient general interest and importance to deserve quotation here. In one place he says: "Before taking my present appointment (assistant organist in an Episcopal church) I was choirmaster in a Free Church. The reason I relinquished that post was, perhaps, not an uncommon one. The trustees, although good men in many ways, gave me no encouragement in my duties; but, instead of assisting me, seemed to put obstacles in my path. Coupled with this was the fact that I had to work with an organist much older than myself, who was a self-taught man. In the end I resigned, and accepted an appointment in the Episcopal Church. My intention was to have remained in the latter until I became an efficient church musician, and then to seek an appointment in a Free Church; but I have become so interested in the Anglican service that I shall find it difficult to leave my present position. No doubt you have heard similar stories before, and are tired of hearing them."

As my correspondent opines, such stories are common enough; but I am never tired of hearing them from anyone who states the case as fairly as does my friend above quoted. That a liturgical service appeals with almost irresistible force to certain minds goes without saying. So does the fact that until the Free Churches generally decide upon the introduction of some recognised liturgy, they will risk the loss of many followers who place a higher value upon participation in a definitely and devoutly ordered service than upon denominational principles. But in many of our Free Churches liturgical worship obtains, while in many others its adoption is only a matter of time. Such adop-

tion, or permanent employment, does not, as a matter of fact, always imply a truly devotional and artistic service. But if Nonconformists must have a liturgy, let it be one drawn up by mutual consent—one at once comprehensive and varied, allowing proper opportunities for musical effect and expression, and avoiding on the one hand the monotony and repetition to be found in some portions of the Anglican ritual, and, on the other hand, the restlessness and uncertainty to be found in many of the amateurish attempts at liturgical worship so undeservingly popular in some Free Churches I could name. Above all things, let us avoid a travesty of the Anglican "order"—an Episcopalian service "with all the spice left out"—as a musical friend once described it.

Returning, after this digression, to my correspondent's letter, or, rather, to the first point raised therein, I am afraid that the difficulties he encountered in his Free Church appointment are by no means uncommon. But I am glad to see that he has not been soured or prejudiced by his experiences. He admits that his trustees were "good men in many ways," in spite of their musical shortcomings. Where these poor fellows failed many church officials are failing to-day. They will not regard music as an act of worship—an essential part of public worship. When otherwise regarded, provided it be not so bad as to drive people away from church, or provided it be popular—or vulgar—enough to draw a mere crowd, church officials—clerical or lay—will be abundantly satisfied. But when the higher view obtains, amateurish incompetency will be dethroned, mediocrity will be uncrowned, artistic striving will be encouraged, and neither trouble nor expense spared to improve the worship music. Such conditions seem ideal, but they are easily obtainable. All that is needed is the correct appreciation, not so much of music itself as of its rightful position in our worship.

Some considerable time ago there appeared in the pages of a contemporary a letter from a well-

known musician, criticising what the writer termed, "Local Examination methods." Although containing much that was open to question, and more that was of little value, the letter was one well calculated to stir up controversy, and as a keen controversialist I was looking forward to a pretty little conflict, and began to smell the battle from afar. But my hopes were doomed to disappointment. Whether the supporters of those much vaunted examination schemes, which we are told are the only ones correct in pattern and design, were so enamoured of their favourite institutions that they considered them above criticism, or whether teachers were so busily occupied in preparing pupils for them that they had no time to criticise the schemes themselves, or whether they were afraid that adverse criticism would not be fairly treated, or would render them liable to personal attacks, I cannot say. Such things have been, therefore intending correspondents might be afraid of their occurring again. But, be that as it may, several remarks made by the original correspondent were too good to be lost. Here is one: "Music, after all," said he, should be something to play or hear with pleasure; but how often does either pupil, parent, or teacher find subsequent pleasure in examination music?"

Now if this remark applies to one body more

than to another that body must be the Associated Board. To me it often seems as if, apart from the exclusion of English composers, the compilers of those sometimes dreary lists, A, B, and C, had actually gone out of their way to exclude bright and useful classical and modern music in favour of movements many of which are, comparatively speaking, uninteresting to the student, and of no outstanding technical value. In other bodies, in which the choice of music is more varied, a greater responsibility is laid upon the teacher. That the latter does not always rise to the occasion is proved by the number of candidates at local examinations who are to be found all playing the same studies and pieces, although possessing widely differing physical and mental gifts, as well as technical and artistic attainments. A conscientious teacher should know the greater majority of the pieces and studies in the syllabus of the particular examination for which he or she is entering a pupil. Then, and only then, can a wise choice on the part of the teacher be at all possible. To have all the music necessary for a particular examination contained within the covers of a shilling book may be both cheap and convenient, but the plan has but little else to recommend it. After all, it is only the slovenly or ill-read teacher who prefers predestination to free will in the matter of the selection of examination pieces.

Lines and Spaces.

By J. R. GRIFFITHS, MUS. BAC.

I AM writing my "Lines and Spaces" for September in a snug little Bavarian town within easy reach of numerous pine forests, and having as background the oft-times snowclad Alps. The spot is so beautiful that the words forming the title of my monthly paper involuntarily recall the phrase in Holy Writ, "My lines are fallen in pleasant places." But it is not of this ancient town, situated about two thousand feet above the sea level, that I intend writing, but, as already promised, about Leipzig, a city my wife and I visited on our way here, and one brimful of interest to every student of musical history. We were guests of a gentleman well known in the musical circles there, and it is needless to say we saw much that otherwise we could not have seen. For instance, we were able to visit the rooms of a friend of his who lives in the König Strasse, and in the very rooms occupied by Mendelssohn at his all-too-premature death in 1847! There is a tablet on the house to commemorate the event, but, as may be imagined, the privilege of entering the rooms in which the great composer lived and worked was one to be greatly appreciated and taken advantage of. I confess to a feeling of reverence creeping over me as I stood in the rooms wherein the latter portion of Mendelssohn's strenuous life was spent. The wonder to me is that the rooms are not preserved as a kind of museum containing relics of

the composer. It was a matter of great surprise when the occupier said to me: "During the three years I have occupied these rooms you are the first to express any wish to see them!" And yet, when one comes to think of it, how many of us in London have been inside the houses associated with the memory of Handel and Weber?

With the exception of two rooms, which formerly were one, it is probable that the rooms are just as they were when Mendelssohn died here. And, as likely as not, sixty years ago there were gardens in the near proximity where now blocks of houses stand. The apartments are fairly lofty, the reception rooms being on one side of the corridor, and the bedrooms on the other. The former look on the König Strasse, while the latter look on to a court which probably in Mendelssohn's time was a garden.

But, interesting as these rooms are, they form but one of many places associated with Mendelssohn's sojourn in Leipzig. The whole city is indebted to him for his time spent here. Indeed, of all the cities associated with Mendelssohn's career, two stand out prominently as those which he loved most, and where he was always at his ease—London and Leipzig. We will not stay here to refer to his ten visits to London, but attempt to crowd into one short paragraph his associations with Leipzig, a city where his music was always sure of a

favourable hearing, and one where he was understood, appreciated and loved. His statue in front of the Gewandhaus commemorates fittingly his first connection with the city, for it was when he was but twenty-six years of age that he was offered the directorship of these famous Gewandhaus concerts. It was in Leipzig he composed most of his finest music, and here, too, that many of his works had their first hearing. Thus his *Festgesang*, *Lobgesang*, and *Scotch Symphony*, among many other works, were first heard here. And not only his own works, but also those of many another composer were accorded their first public production here. Was it not Mendelssohn who revived the performance here of Bach's "Passion"? It was he also who was the means of erecting a monument to the famous Leipzig cantor, John Sebastian Bach, a monument still standing within a stone's throw of St. Thomas' Church, where Bach laboured for twenty-seven years. It was also Mendelssohn who drafted the memorial in favour of the formation of the now celebrated Leipzig Conservatorium, which was opened in 1843. A whole book could be written on this latter establishment alone—a place redolent of associations with great musicians of all countries. Many English musicians have received their training here—to wit, our own esteemed countryman, Arthur Sullivan. In the entrance hall stands a board, on which are the names of all the teachers since 1843. The first is naturally that of Mendelssohn. And what an interesting array of names follow! Ferdinand David, Ferdinand Hiller, Plaidy, Schumann, Gade, Moscheles, Joachim, Reinicke, Sitt!! Among the latest additions are the names of Richard Hoffmann (1904) and Max Reger (1907).

* * * * *

Let us tear ourselves away from Mendelssohn, and visit the S. Thomas Church, outside which stands the new monument to Bach, which was unveiled a few months ago. The old S. Thomas School where Bach taught has recently been taken down, but a sketch of the old building is appropriately found on the back of the new monument. I had the good fortune to attend one of the famous Saturday motet concerts, which have formed a feature of S. Thomas' Church since 1358! Unfortunately the organ was just being taken down for cleaning, etc., so we could not hear it. But we heard some beautiful unaccompanied motet singing by a Leipzig male voice choir, and a violin solo ("Arioso," by Hans Sitt) by a member of the Gewandhaus orchestra. What a crowd of reminiscences are associated with S. Thomas' Church! It was during his cantorship here that Bach wrote his "Passions of S. John and S. Matthew"; the great B minor Mass, the Christmas Oratorio, the second part of the Forty-eight Preludes and Fugues, and many other works! Mozart tried the organ here when on his way to Berlin, and hearing an eight-part motet by Bach, said with enthusiasm, "Here is something from which one may still learn." Mendelssohn gave at least one organ recital here, and doubtless every musician of note

who has passed through Leipzig has made it a point of honour to attend a motet concert.

Bach was buried at S. Johannis Church. For some years it was uncertain which was his grave, but a thorough search was made a few years ago, and his remains were found, and reinterred in a vault under the church. In the same vault lie the remains of Gellert. On Bach's tomb were two recently-placed wreaths, one from the choir of S. Johannis Church and the other from the Neue Bachgesellschaft. A spray from the latter was given me as a keepsake, and another agreeable circumstance was the permission to try the organ in the church. It is a large instrument of between fifty and sixty stops, and electrically blown. I have only space just to mention that I saw the new house which stands on the spot where Richard Wagner was born; also the memorial stone to Schumann; and the enormous six-storey printing works of Breitkopf and Haertel, and the publishing offices of the well-known Peter's Edition.

* * * * *

Naturally, being within half an hour's railway ride from Halle, I visited this city, and saw the house where Handel was born. It is made much of, and has two tablets, one stating the room in which the great composer was born, and the other giving the date, etc., as follows: "Georg Friedrich Haendel der berühmte Tonkünstler u componist wurde in diesem Hause am 23 Februar 1685 geboren." There is a bust in the centre of the building, and on each side the names of many of his oratorios and operas. I saw also his statue in the market place. It overlooks a large church with four towers, a church of which I believe Handel was for some time organist when a youth. Thus, very briefly, a description of the places of interest which await a musical student in and about Leipzig.

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HOW M. JEAN DE RESZKE WAS HOAXED.

M. JEAN DE RESZKE, the famous tenor, has recently been the victim of an amusing practical joke. A short time ago he was visited by a poorly-clad man, who represented himself to be a cloth pedlar, and implored the great singer to test his voice. M. de Reszke consented, and was amazed at the richness of the stranger's vocal powers. "Why," said he, "it is absurd for you to earn your living as a pedlar; with such a voice as yours you could soon be singing at the opera." The man departed, apparently much gratified, and for a long time M. de Reszke wondered about this gifted singer who was a seller of cloth. Later on, it transpired that the poorly-dressed stranger was none other than a famous Viennese tenor, who, in order to obtain the real opinion of M. de Reszke as to the quality of his voice, had disguised himself in the manner described.

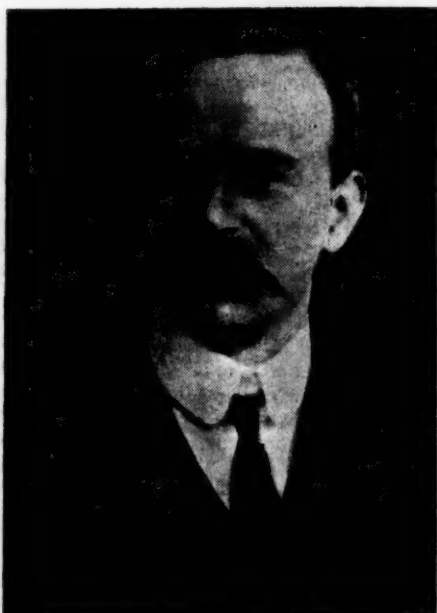
—♦—

The Highbury Philharmonic Society, founded twenty-nine years ago, has ended its career. Under two conductors only, Sir F. Bridge and Mr. G. H. Betjemann, the performances have always been excellent.

Master Musicians.

MR. H. J. TAYLOR, F.R.C.O.

EVERY schoolboy very early in his educational career learns that Dover is a town of great historical interest. It was here that Julius Caesar first attempted to land in Britain, and King John submitted to the Pope. These and other local incidents related in history have recently been brought prominently before the public in the very elaborate Pageant held in Dover this summer, under the direction of Mr. Louis N. Parker. Mr. H. J. Taylor, F.R.C.O., the capable and much esteemed borough organist, had a large share in scoring such a great success, for he wrote the music, trained the various choirs and



orchestra, and conducted all the performances with much skill and good judgment. For the past ten years Mr. Taylor, as the leading musical light, has done very much to foster and encourage music in the ancient Cinque Port.

Mr. Harry James Taylor was born in Cheltenham, his parents being enthusiastic amateurs in that well-known town. He was educated locally, and at an early age became a chorister at St. Matthew's (Parish) Church, and later on assistant organist. He was articled to Mr. J. A. Matthews, the conductor of the Cheltenham Festival Society, he (Mr. Taylor) being the accompanist. Earnest study and hard work quickly developed the student's musical talents, and the time came for him to venture out into the world of music.

In 1886 there was a vacancy for an organist and choirmaster at the Parish Church, Cullompton, Devon, and on the recommendation of the late Sir J. Stainer, Mr. Taylor was appointed. While there he organised a very successful singing class, an orchestral society of about thirty performers, harmony classes, etc. His services were in request as teacher of several of the village choirs in the district. This work, though excellent experience, was very arduous for the young man, as it meant a walk of several miles along dark lanes at night after the fatigue of a practice. Once Mr. Taylor was considerably startled, for in the thick darkness he suddenly came across a moving mass which he thought might be highwaymen or he knew not what. Coming right up to the obstruction he discovered a lot of cattle which had got out of an adjoining field. As an orchestral conductor, I have no doubt he thought it prudent to make a careful study of the horn parts! After that episode Mr. Taylor invariably carried a lantern with him during winter months.

Mr. Taylor gained much valuable experience at Cullompton. For instance, he had to score and adapt music for his particular combination of instruments, which were chiefly strings, the only wind instruments being a flute, clarinet and cornet. The double bass, he tells me, was "home-made," of rough timber painted red, but it gave a very decent tone.

In 1888, on the invitation of the late Rev. George Everard and the late Dr. Astley, Mr. Taylor accepted the position of organist and choirmaster of Christ Church, Dover. In 1905 he removed to St. James's Church, and a few months ago he succeeded Mr. E. W. Barclay at St. Mary's (Parish) Church. This is the "State" Church of the town, where the Mayor and Corporation attend, and where all the important services are held. At the Pan-Anglican thanksgiving service recently no less than 240 surpliced singers, members of local church choirs, accompanied by strings, brass, drums and organ took part. As a rule, the service is very congregational in character, the people singing with much heartiness. The choir consists of twenty boys and eighteen men.

On Mr. Taylor's arrival in Dover, in 1888, he at once started harmony, counterpoint, and glee classes, which proved very successful. These classes gradually grew in number and efficiency, and in 1892 he founded the Choral Union, of which he is still the conductor. Societies of a somewhat similar character had previously been in existence, but none of them have been so long-lived and full of vigorous life as the present Choral Union. The late Dr. Astley, who for many years was a most prominent figure in the musical life of Dover,

THE MINSTREL-BOY.

Arranged as a Part-Song

(For Soprano, Contralto, Tenor, and Bass)

By ARTHUR BERRIDGE.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 1d.; Tonic Sol-fa, 1d.

TREBLE.
ALTO.

mf Andante maestoso. *p* *dim.* *pp* *mf*

The min-strel-boy to the war is gone, In the ranks of death you'll find him; His

TENOR.
BASS.

mf Andante maestoso. *p* *dim.* *pp* *mf*

ACCOMPT.
(*Ad lib.*).
♩ = 92.

mf *p* *dim.* *pp* *mf*

fa - ther's sword he hath gird - ed on, And his wild harp slung be - hind him.

f *f*

mf *p* *rall.* *f* *a tempo.*

"Land of song!" said the war - rior - bard, "Though all the world be - trays thee, One

mf *p* *rall.* *f* *a tempo.*

mf *p* *rall.* *f* *a tempo.*

THE MINSTREL-BOY.

rall. *p* *mf* *Tempo lmo.*

sword at least thy rights shall guard, One faith-ful harp shall praise thee." The min-strel fell; but the

rall. *p* *mf* *Tempo lmo.*

foeman's chain Could not bring his proud soul un - der; The harp he loved ne'er spoke a - gain, For he

mf *p* *mf* *p*

tore its chords a - sun - der; And said, "No chains shall sul - ly thee, Thou soul of love and

f *p* *f* *p*

bra - ve - ry! Thy songs were made for the pure and free; They shall nev - er sound in sla - ve - ry!"

rall. *p* *rall.* *p*

THE SHEPHERD'S FAREWELL.

A Four-Part Song.

Words by E. M. S.

Music by HENRY SMART.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 1d.; Tonic Sol-fa, 1d.

Andante lento.

SOPRANO.
CONTRALTO.

THE HILLS in morning's light are glow - ing, The lambs are bleat-ing in the

TENOR.
BASS.

p

PIANO.*

p

* For Rehearsal only.

p fold; My love, my lamb, I must be go - ing: Oh,..... might I thee once

p

pp

p

pp

p more be-hold! Oh, might I thee once more,..... once more be - hold!

cres. Oh, might I thee once more be-hold! once more, once more..... be - hold!

f *dim.* *p* *poco ritard.*

cres. *f* *p* *poco ritard.*

p *cres.* *f* *dim.* *p* *poco ritard.*

was president of the Society from its foundation till the time of his death, in 1907. He took the greatest possible interest and delight in its progress, and he gave a set of wood-wind instruments, timpani, and other percussion instruments to the society. Amongst the hard-working and efficient hon. secs. must be mentioned Messrs. R. W. Patmore, Kingston Fox, and Percy M. Boyton, who is now in office, and also ably acts as timpanist. Two subscription and other concerts are given each season. The following standard works, amongst others, have been performed by the Society: "The Golden Legend," "Faust," "Hiawatha," "The Pied Piper," "The Last Post," "The Revenge," "John Gilpin," "The Redemption," etc. The orchestra is composed of the chief professional and amateur players in the district, and a contingent from the R.A. band. "The Messiah" is usually given once each season, but on that occasion the accompaniments are played on the organ by Mr. Taylor (without a conductor), the solos being taken in a very creditable manner by members of the society.

An unusual feature in the arrangements of the society is an occasional competition in quartette singing, solo singing, sight reading, and ear tests, for members of the society only. This seems to be an excellent institution which many other societies might copy with advantage.

In 1901 Mr. Taylor founded the Dover Triennial Musical Festival. The festival lasts two days. On the first day a standard work is given, and on the second, in addition to orchestral and vocal selections, new works by Kentish composers are performed. At the last festival (in 1907) these included compositions by Drs. E. J. Bellerby, J. W. Hathaway, H. C. Perrin and Messrs. H. J. Taylor and Percy Godfrey, each composer conducting his own work. In this way Mr. Taylor is doing most useful work in encouraging the musical talent of Kent.

In 1902 Mr. Taylor was unanimously appointed borough organist by the Corporation of Dover. The late Dr. Astley, at a cost of £3,300, presented a magnificent organ for the Town Hall. It was built by Messrs. Norman and Beard, and contains over sixty stops. It is a modern concert organ, with fine diapason tone and most effective solo stops. The action is electric, and it is blown by an electric motor. Mr. Taylor gives a recital every Saturday afternoon, and in the evening, during the winter, a popular concert is given which attracts a large audience.

A very heavy demand upon Mr. Taylor's time was made in connection with the recent Pageant. As already stated, he wrote the necessary music, which was declared by every one to be altogether excellent, and he trained and conducted the choirs and orchestra. His work in every respect was efficiently done and greatly appreciated. That the forces under his

bâton highly esteem him is proved by the various tokens that have been presented to him since the close of the Pageant. He was presented by the Narrative Chorus with a handsome silver cigar case, inscribed "Dover Pageant, July, 1908. Presented by the Narrative Chorus to H. J. Taylor, Esq., F.R.C.O., Composer and Master of the Music." He also received from members of the Spinning Chorus a silk hood of the Royal College of Organists, as a memento of the Pageant. The Madrigal Chorus gave him a dressing case with the following message: "The Madrigal Chorus greet you and ask your acceptance of the accompanying dressing case in appreciation of your kindness and patience as conductor, thereby making what might have been tedious practices, most pleasant ones. They would like also to express to you their admiration of your beautiful music, which undoubtedly added so much to the success of the Pageant." The letter was signed "The Mad Chorus," a name by which Mr. Parker often humorously addressed them. The members of the band also presented him with a large framed photograph of the complete orchestra with suitable inscription.

Mr. Taylor, as may be presumed, does much teaching in the district. Many of his pupils have passed the local and professional examinations of the principal institutions, and are now amongst the most successful teachers in Dover. He introduced to Dover the local examinations of Trinity College, London, some years ago, and he is still local secretary of that institution; he is also hon. local examiner for the Royal College of Music scholarships.

In spite of his numerous engagements, Mr. Taylor has found time for composition. The following are his principal works: Sacred cantata, "The Last Supper"; choral ballad, "The Legend of S. Martin" (produced at the Dover Festival, 1904); comic operetta, "The Monastery"; "Concert Overture for Orchestra (No. 2)," produced at the Dover Festival, 1907; school operetta, "An Elfin Masquerade"; "Serenata for Strings and Harps," produced at the Cheltenham Festival, 1896; besides songs, pianoforte, violin, organ, and chamber music. An operetta, "Christmas in the Olden Time," is now in the press, and will be published shortly by Messrs. Curwen and Sons. Mr. Taylor's "Musical Booklets," thirteen of which are already issued (others in the press), have been sold in very large numbers. His "Historical Facts relating to Music" also sells exceedingly well. He is editor of a local *Musical Record*, an interesting half-yearly publication.

Mr. Taylor's recreation is cycling, which he finds an excellent tonic and a splendid relaxation from work. That he needs and deserves a bike-run pretty often is evident by the amount of work he has on hand; whether he gets it is another thing.

BROAD NIB.

Some External Obstacles to Church Music.

BY ORLANDO A. MANSFIELD, MUS.DOC., TORONTO, F.R.C.O., L.MUS.T.C.L., L.MUS.L.C.M.

IN an article appearing in the May issue of this Journal an endeavour was made to pass in suggestive (rather than in exhaustive) review some of the principal obstacles to church music which could accurately be described as arising from within. In the present paper it is proposed to pursue the opposite course, viz., to conduct an impartial (although necessarily incomplete) enquiry into some of the principal obstacles to church music which have their origin from without, or, at any rate, from sources not directly connected with church music itself. Here we shall probably find our readers more willing to admit the existence of obstacles than in the case of our former paper. At the same time, we are of opinion that many of the exterior obstacles to be reviewed in the following paragraphs will present themselves, to those who follow us in our enquiry, as more or less of novelties. Indeed, were the obstacles to church music, internal or external, fully realised, the first step towards their removal would have been taken. Consequently, if these short papers can in any way be proved to have contributed towards the taking of this step, their writer will be more than compensated for any little pains he may have spent upon their production.

No living or progressive church can be anything but human. And if human, it must be affected by the social and political changes taking place in the outside world. During the last half century these changes have been rapid and, we will hope, beneficial. At any rate, their influence for good or evil has been felt within the churches, or, at least, within all such churches as are churches in reality rather than in name. Hence it comes to pass that church music, being an integral part of church worship, has been benefited or injured by most of these social changes. For instance, the progress of elementary education, consequent upon some measure of popular control, and the systematic teaching of simple part singing in most of our public schools, has rendered it far easier for us to obtain intelligent and partially trained members for our choirs. But, on the other hand, the church is no longer the centre of sacred musical life she once was. Concerts of really good music at popular prices now obtain in all our large centres of population; organ recitals, given by eminent solo organists upon instruments of the first magnitude, can be heard for a nominal cost in most of our principal municipal buildings; while our musical festivals and festival choirs set a pace in choral singing which, even if legitimate, it would be hazardous for our church choirs to follow. The modern Handel Festival is not (like the Handel Commemorations of more than a century ago) held in Westminster Abbey, but in the Crystal Palace. And the Nonconformist Choir Union would probably hold its annual festivals in the latter building

even if half a dozen of our much-needed Free Church cathedrals were in existence. The Christian church can, therefore, no longer claim a monopoly in the matter of musical premises or performances. People still come to hear musical services and organ recitals in our churches, and the only pity is that they do not come in larger numbers and upon more frequent occasions. But they come with the consciousness that, in most places at least, they can get the same thing elsewhere, perhaps at a lower charge for admission, and, certainly, without the terrors attached to a collection. Whether this be a good or an evil thing we cannot stop to discuss here. Probably it is a mixture of both—one of those compromises so dear to the average Englishman. But, at any rate, it is an obstacle to church music, although only so far as it renders the latter no longer a novelty or an exclusive possession.

Another of what, for want of a better term, we will describe as social obstacles to church music, is found in the multiplication of business, social, and public engagements to such an extent as to suck in, like an octopus, all the spare time, not only of those who would join our church choirs, but also of those who would listen to their performances. The pleasure and benefit, both spiritual and physical, to be derived from attending a devoutly rendered musical service is, by one section of society, deemed inferior to that to be derived from Sunday down the river, or supper, with a vocal concert thrown in, at the Hotel Cecil; or, by another section, to a week-end holiday with reduced hotel tariff and a return ticket at a fare and a quarter. Nor are things much better on week-days. Announce an organ recital or a choral service, and the chances are ten to one that your rightly expected audience will be captured by some largely advertised religious or philanthropic meeting, or by some political or theatrical performance. Then the deplorably late closing hours of many business houses, to say nothing of the heavy demands made upon the time and energies of business men themselves, are all causes which keep many of our young people in towns from participating in or attending musical evenings in our churches.

And in the country, although multiplicity of events and overlapping of fixtures are practically unknown, there is that dearth of population and that steady migration to the larger towns which too often render the procuring of good voices and of good congregations an utter impossibility. To these obstacles must be added the defective general and musical education of many of the participants in rural church music, the faulty construction of many of our country churches, and the utter inadequacy of most of the instruments to be found therein. Thus it will be seen that the obstacles to the progress of church music in the country differ

from those in the town in nature only, their number still being legion.

Another obstacle, common to both town and country, is that unholy thing known as class distinction. That this should exist in musical work is bad enough, but that it should exist in Christian work is absolutely monstrous. Yet it is a well-known fact that many "superior" persons, whose superiority mostly exists in their own imaginations, will not enter our church choirs, because by so doing they will have to mingle with those they consider to be their social inferiors; or they will not attend church concerts because they may have to listen to the vocal efforts of the same class of people. A lady we once heard of—the widow of a wealthy brewer—actually refused to attend a church service because the solo portions of the anthems were being taken by two girls who, although of unblemished Christian character and considerable vocal ability, earned their living by working in a cloth factory. Another gentleman—a hosier's apprentice, to be precise—positively resigned his position in a voluntary choir because an intelligent young gardener had been admitted. In this case, however, it is only just to say that the motives were a little mixed between class prejudice and musical rivalry, the gardener having by far the better voice. And so it often happens—the socially inferior being morally, intellectually, and musically, the superior. But this does not remove the stumbling-block to the progress of church music caused by class distinction itself, nor does it justify the more leisured and wealthy members of our churches declining participation in, or attendance at, church musical functions.

Although many of the obstacles to the progress of church music which we have described as social might with equal propriety be described as choral, there is one obstacle which is peculiar to the latter class. This is the reputed scarcity of good voices. Not long ago it was asserted by a prominent musician that our English voices were degenerating into two classes—baritones and mezzo-sopranos. And to this view our own personal experience largely inclines. High and brilliant sopranos, rich and reedy contraltos, pure tenors, and deep, rolling basses are rare birds to catch, at any rate, in our part of the country, which part shall, in this connection, be nameless. And when voices of exceptional ability present themselves they are not often attracted by church music. The Anglican church has practically slammed the door in the face of the lady vocalist, and our Free churches are too often, and too seriously, committed to that shameful policy of getting their music gratis, to advance the cause of church music by paying promptly and proportionately for the services of the best vocal and instrumental talent to be found within their own doors. This remark, however, does not apply to all Nonconformist churches, some of which are waking up to a sense of duty in this matter, and are paying professional vocalists and organists on a scale which is just if not generous.

Another obstacle to the progress of church music, an obstacle as serious as it is unrecognised, is the

dislike to the style of legitimate church music manifested by certain professional and amateur musicians, the purity of whose taste has been corrupted by excessive familiarity with modern music of the more neurotic type. From the music of Strauss and Debussy to the services and anthems of even the most advanced English church composer is a far cry. And even if it be granted that they are both good in their respective styles, the styles are so totally different as to be suggestive of environments which are not, and never can be, interchangeable. For while we do not agree with those who, like the late Rev. Sir F. A. Gore Ouseley, would teach that the human element should never enter into church music, we certainly believe that in the latter the devotional rather than the emotional element should be in the ascendancy. At any rate, the style of *Salome* is not a style befitting the sanctuary. To this the man who likes his music "nervy," and who revels in a dozen or more strokes from a full orchestra to represent the cutting off of the head of John the Baptist, will never agree. Consequently his influence, and that of those self-styled musical people who place dramatic or programme music on a much higher level than music absolute or abstract, will be cast into the scale against church music. On the same side of the balance will be found the influence of those frequenters of our churches who prefer a semi-theatrical style of church music, and the still more pernicious influence of those who would turn the church into a third-rate music-hall by the performance of the music of the Salvation Army and the so-called "Gospel" hymn.

So much, then, for the illiberal or dogmatical obstacles to the progress of church music. Now for some that may be described as material and financial. One of these is the unsatisfactory position, construction, and condition of so many of our church organs as compared with the organs to be found in our municipal buildings and concert rooms. On this point we have said so much elsewhere that we only pause here to enquire how church music can be satisfactorily rendered if the accompanying medium be defective or inadequate? And it should not be forgotten that a defective organ not only acts prejudicially to the cause of church music, but involves a serious risk to the professional reputation of the unfortunate musician who has to play it. Church officials and congregations should begin to realise this. It is, after all, only a matter of common honesty and bare justice. In our opinion there is no better test of the ethical condition of any voluntary church than the amount of attention, financial and otherwise, it is disposed to bestow upon its music and musical arrangements. This brings us to remark upon the financial obstacles to the progress of church music. In some churches these are unavoidable. Finances, we know, are liable to fluctuation; claims for purely religious objects take precedence with most contributors, and in both cases church music has to suffer. But this suffering is too often unjust. Very frequently, when there is a financial deficiency in a church, only the expenditure upon church

music is reduced or suspended, whereas all departments of church work should share in the depression. The same, of course, applies to financial prosperity. Unfortunately, so very, very few people realise that Christian giving should be proportionate, and that in giving to church music we give to the least material of all church accessories. Perhaps this spirituality of church music is the reason why it is so little appreciated or understood.

That the general and religious press should constitute an external obstacle to the progress of church music is a statement in exact accordance with the evidence. To some doubtful theatrical or variety performance, to some third-rate amateur concert, or to some religious or philanthropic meeting, the local press will generally give notices gratis and galore. But in the case of church music—unless publicity be bought by some advertisement—either no notice is taken, or reports are written which, when not disproportionate, are prejudiced and positively misleading. And in this matter the so-called religious press runs the secular very closely, its pages being filled with elaborate descriptions of church buildings and pulpit utterances, while church organs and musical performances are severely ignored or dismissed with inadequate, and sometimes inaccurate, notice. And yet, were it only willing, the press could do so much

to awaken and foster in the public mind a real and lasting interest in church music.

Of course, there are many other external obstacles to the progress of church music than those we have enumerated, but we will not allude to any more lest we be accused of writing a jeremiad instead of a musical article. Besides, enough has been said to set our readers a-thinking, which is, after all, what we most desire to do. And as to the removing of all the obstacles we have reviewed, we cannot presume to lay down hard and fast rules, or give fancy recipes. We prefer to believe that there is in the church, and very often in the world also, a sense of justice of such keenness that when it sees a good cause hindered and weakened it will not rest until it has found out some plan for its progress and betterment. And surely the cause of church music is a good one? Consequently, while our manner of discovering obstacles may not be the happiest, or our description of the latter the most lucid, we have sufficient faith in the intelligence and integrity of our readers to believe that, however inadequately and imperfectly the chief external obstacles to church music may have been described, they will in due time be ready to "cast up" and "take the stumbling-block out of the way" of the most immortal part of the service of the church militant.

Two Unordained Ministries of the Church.

I.—THE LEADER OF THE PSALMODY.

In the present day the singing of "psalms and hymns, and spiritual songs," is certainly not the least attractive part of our religious services. In some churches (chiefly of the ritualistic order) it is the chief, if not the only, attraction. In all churches it is acknowledged to be an invaluable aid to pure worship, and it is, of course, in itself an act of the highest worship. Upon the leader of the psalmody (whether he be an organist or precentor), very much depends. It will be my aim in this paper to throw out some hints, which, if acted upon, may possibly promote more perfect and hearty singing in our churches.

Make the psalmody as congregational as you can. To accomplish this the music selected must not be too difficult. Let it be thoroughly good, with as much melody as possible, provided it is not of a "weak" description. Anything of the American Mission type of music put on one side. Such tunes are exceedingly useful for certain purposes, but not, in my opinion, for church use. Never sing tunes that wander about from the highest to the lowest notes of a human voice. It is perfect torture to hear some persons trying to scream out an F sharp or G, and it is equally painful to hear a grunt, which is supposed by the grunter to be a good tone belonging to the lower register of the voice. There are plenty of excellent tunes written within the compass of an ordinary voice, and it is the use of such that I strongly recommend. Unless

your congregation is musically a very well trained one, I would advise you not to have a very large stock of tunes in your *repertoire*. New tunes constantly introduced do not promote congregational singing, but hinder it. Keep to a well-assorted selection, and by way of a treat have something new occasionally. In some places nearly every Sunday we hear a new tune, so that in the course of a year surely there must be quite a fresh set of tunes. The reason given for this is that the people like "variety." Why don't we put Handel's "Messiah" on one side on the same ground, or say that having had Beethoven's "Sonatas" so long we must pass them and introduce others in their place? Depend upon it congregations like something they can join in, and if you are constantly fixing tunes quite beyond them, you are thereby depriving them of an opportunity of worshipping God. If you do not use a fixed-tune hymnal keep to the use of one tune book. I have been to churches where the practice is to sing tunes from several books. It is certainly nice to get the cream out of several publications in this way, but congregations do not like having a small library of music books in their pews; and if they did, I fancy an objection would be raised to the expense of providing sufficient books for a large family. It is most desirable that every member of the congregation should sing from notes, and thus have the four parts correctly sung. If, how-

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ever, more than one book is used, I fear you will have vocal parts made up for the occasion which will not add to the harmony of the tune.

If possible, it is desirable that the list of the music to be sung on Sunday should be published some time beforehand. If this arrangement was adopted, many of the congregation would prepare to take their part in the service. If it is necessary for the choir to practice, surely it is much more necessary for less-trained musicians to make some preparation. If ministers will leave it till Saturday to fix their subjects for Sunday, it is perhaps difficult to get hymns suitable to the sermon. But, in my opinion, it is better to have hymns not quite in harmony with the text, provided the previous publication of them would result in more perfect singing on the Sunday. Never fix your tunes in a hurry. The ministers must, I fear, often be blamed for this. Many of them think it is quite sufficient if the hymns are given to the leader of the psalmody five minutes before service begins. Such a practice is a great evil. Very much depends upon the blending of words and music together, and it is a matter for really serious consideration. Unless sufficient time is given to select the best tune for each hymn, the singing will certainly lose some of its effect. If ministers could but be induced to fix their hymns a week beforehand, the singing would be greatly benefited. It is a very difficult matter to get the congregation to the weekly practice. Many plans have been tried to accomplish this, but in very few instances have the results been satisfactory. It is, however, worth trying for.

I must now say a word in reference to the relation the leader of the psalmody bears to the choir. Upon the leader depends the formation of the choir; and it is essential that before he admits any new member he should be satisfied that the quality of the voice is good, and that the candidate is able to read music tolerably well. Possibly in some country places the applicants for membership are few and far between; and in some cases it may even be necessary for the leader to seek for persons to fill up vacancies. I strongly urge, however, that as high a standard of efficiency as possible be placed before all applicants. If they pass the examination, they feel greater honour in having a place in the choir; and if they fail, they generally set to work to qualify themselves to succeed at the next examination. The leader should be firm and determined in his training of the choir. By this I don't mean short-tempered and hasty, not to say rude. He ought to insist on the rules of the choir being observed, and should be careful that all points he mentioned at practice are observed on the Sunday. Suggestions and hints of all kinds are in some places constantly made to the leader by members of the choir and others—some useful, and some quite the contrary. Every choirmaster is liable to mistakes certainly; but to all I say:—"Make up your own mind after careful thought, and then don't be tossed about or disturbed in your mind by every little suggestion offered you! If you are

constantly changing your mind to suit different persons who offer suggestions, you only give offence, and in the long run get no better results." On the other hand, I think it is well carefully to consider any reasonable advice, but no action should be taken till it is certain in the mind of the choirmaster that it is a right course to take.

To ministers, deacons, and other members of the church, I would say, "Don't interfere with your leader." I have heard of choirmasters being perpetually bored by all of the above-mentioned officers by perpetual requests for certain tunes, or to do or not to do certain things, till really the men hardly knew what to do for the best. Every church should be most careful, in appointing a leader, to get a really competent person—one in whom thorough confidence can be placed. Having got such a person, make him responsible for the singing, and for the music of the church generally, and provided he is not interfered with, the result in most cases will be satisfactory. Why a choirmaster, in the selection of his music, should be subjected to dictation more than the minister in the selection of his texts, or the deacons in their management of the church finance, I am at a loss to know.

In conclusion, I should like very strongly to impress upon the church authorities that by far the best leader of the psalmody is an organ, when played by an efficient person. I may perhaps be saying something with which some of my readers will not agree; but I reply that, as probably they have never tried an organ-leader, they hardly know what the effect is. A really good instrument, well-designed for church purposes, and built by thoroughly competent organ builders, will promote hearty congregational singing. It sustains the voices, and by its power of light and shade adds much to the effect. It also inspires the voices, and if it is played by a man who has a musical soul, and who feels the influence of both words and music, it *must* call forth the vigorous and hearty tones of every voice—making the worship of God more beautiful and grand, in the highest sense, than it can possibly otherwise be. To all churches without an instrument I say, "Get an organ as soon as you can, and you will find it a far more efficient leader of your psalmody than the best trained voice you ever heard."

To all my brother organists and choirmasters I would say, "Let us, above everything, have our heart in our work, and, diligently seeking for every means to promote and improve the true worship of God in the hearts of all, we shall receive joy in our labours, and shall feel gratified that we have assisted others in some measure to worship their Maker with "heart, and soul, and voice."

Messrs. Bach and Co. are about to publish the Harpsichord music of Alessandro Scarlatti.

A novel plan of perpetuating the memory of a great man has been instituted at Bergen. A hall has been erected and will be let for concerts on the condition that the first item on the programme is by Grieg.

Death of Mr. Sankey.

WE regret to record the death of Mr. Ira David Sankey, who passed away in Brooklyn on August 14th at the age of sixty-eight. A few years ago he went blind, and since then his eldest son went mad, so his closing years have been sorrowful ones.

It is thirty-five years since Moody and Sankey took England by storm. They began their mission in York in June, 1873. They passed from town to town, the number of their audiences and converts rapidly increasing. Prayer meetings, all-day services, and other revivalist efforts followed in rapid succession, the combination of speaker and singer being increasingly successful. Scotland and Ireland were visited in turn, and remarkable scenes were everywhere witnessed.

From Dublin the evangelists returned to Manchester and other English towns. In Birmingham from 12,000 to 16,000 people assembled daily in the Bingley Hall. At Liverpool the Victoria Hall was built at the cost of £4,000. In London, during seventeen weeks commencing from March, 1875, it was said that the people had not been so deeply moved since the days of Wesley and Whitefield. Some of those who then heard Sankey sing "The Ninety and Nine" remember the rich tones of his sonorous voice and his skilful articulation to this day.

Moody was a natural orator. In telling a religious story he had few superiors, but he had realised the power of sacred song, and in Ira D. Sankey he found an ideal colleague. Mr. Sankey was a native of Edinburgh, in Pennsylvania, where he was born on August 28th, 1840. His father, the Hon. David Sankey, had at one time been a member of the State Senate. Very early in life he was famous for his singing in the Methodist Episcopal

Church to which he was attached. He joined the Army of the North in the great Civil War, and was not less famous there for his singing of the hymns "among the boys in blue." After his military experiences he married and settled in Newcastle, and in that town in 1867 erected a fine building for the Young Men's Association at a cost of \$40,000—all realised by the sale of his "Gospel Hymns." Three years later, when he met Mr. Moody, the latter, having heard Sankey sing, asked: "Where are you from? Are you married? What is your business?" To which Sankey replied that he came from Pennsylvania, had a wife and two children, and was in Government service. "You will have to give that up," said Mr. Moody. "What for?" "To come to Chicago and help me in my work." "But I cannot leave my business." "You must," answered Moody. "I have been looking for you for the last eight years."

Right through their career together Moody and Sankey worked most amicably. There was a mutual admiration and confidence which prevented the slightest shadow coming between them.

Amongst the most popular hymns sung by Mr. Sankey must be mentioned "Dare to be a Daniel," "The Ninety and Nine," "Safe in the arms of Jesus," "Pass me not, O gentle Saviour," "Throw out the life-line," and last, but not least, "Hold the Fort, for I am coming." There was a melody in the tunes, most expressively rendered by Mr. Sankey, that greatly touched the people. The tunes would not pass the scrutiny of a critical musician, but that they were the means of moving large numbers of people cannot be denied. Some of them will continue to be favourites in mission services for many years to come.

Recital Programmes.

PAIGNTON.—In the Wesleyan Church, by Mr.

Purcell J. Mansfield, F.R.C.O., A.R.C.M., etc.:—
Sonata Pascale, No. 3 Lemmens
Choral Prelude on "Pange Lingua" .. Dr. C. W. Pearce
Prelude to "Parsifal"
Good Friday Music } Wagner
Prelude }
Andante } Rheinberger
(From the Sonata in C minor, Op. 27.)

KIPPAX.—In United Methodist Church, by Mr.
J. A. Meale, F.R.C.O.:—

Grand Organ Symphony, No. 1 .. Guilmant
Pieces in Different Styles—
Berceuse Ralph Kinder
Air with Variations Haydn
Cavalry March Jude
Overture, "Zampa" Hérault
Grand Tone Roem, "Reminiscences of Belgium" .. J. A. Meale
Overture, "Poet and Peasant" .. Suppé
Gavotte Moderne Lemare
Variations on a popular Melody .. J. A. Meale
March Republican Sidney Smith
Toccata and Fugue in D minor Bach
Scherzo Hoyte
Overture, "William Tell" Rossini
Grand Tone Picture, "Concert on a Lake interrupted by a Thunderstorm" .. Newkonn

SHEFFIELD.—In Endcliffe Wesleyan Church, by
Mr. J. A. Meale, F.R.C.O.:—

Grand Organ Symphony, No. 1 .. Guilmant
Characteristic Pieces—
Dream Melody Herbert Parsons
Variations on a well-known Melody,
"Sicilian Mariners" J. A. Meale
March Republican Sydney Smith
Fantaisie Rustique Wolstenholme
Fantaisie Héroïque J. A. Meale
Overture, "Poet and Peasant" .. Suppé
Grand Tone Picture, "Concert on a Lake interrupted by a Thunderstorm" .. Newkonn

STRATFORD.—In Grove Congregational Church, by
Mr. Allan H. Brown, A.R.C.O.:—

Grand Offertoire in D Batiste
"Canzona" Wolstenholme
"Capriccio" Lemare
"A Royal Procession" Spinney
Fantaisie, 1st Movement Saint-Saëns
Variations on a well-known Hymn Tune .. B. Jackson
Grand Fantasia in E minor Lemmens
Allegro from "Cuckoo and Nightingale Concerto" Handel
Andantino in E flat Allan Brown
"The Russian Patrol" Rubinstein
Introduction to the 3rd Act of "Lohengrin" .. Wagner

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is withheld.

PROVINCIAL.

FOLKESTONE.—Mr. W. F. Jupe has resigned the position of choirmaster at Radnor Park Congregational Church, to the regret of the entire congregation. He has done very useful and efficient work for seven years. Mr. R. Heron has undertaken the duties.

FRODSHAM.—A new organ costing £350 has been erected in the Wesleyan Church at Two Crosses, towards which Mr. Carnegie gave £150.

HYTHE.—On Wednesday, August 19th, the combined Nonconformist Choir Unions from Hythe and Folkestone gave an open-air concert in the Grove on behalf of the Victoria Hospital. The choir sang the pieces that were given at the Crystal Palace Festival in July, each item being very well received. The conductors were Q.M.S.I. Bostock (Hythe) and F. C. Lepper (Folkestone), the bâton being taken in turns. Mrs. Longley and Miss Goodison shared the accompaniments. The Excelsior Town Band took part in the proceedings, and played several selections with good effect. The collection amounted to £5 2s. 6d. This was the first time such a concert was attempted, but it was so much appreciated that it will probably be repeated in future summers.

KIRKHAM.—A new organ erected in the Congregational Church has been opened by Mr. S. W. Pilling.

New Music.

NOVELLO AND CO., WARDOUR STREET, W.

Introduction and Double Fugue for the Organ. By G. Merkel. Op. 34. 1s.—M. Merkel always writes well for the organ. This composition is interesting, and not in any way difficult.

Fantasia in C for the Organ. By William Byrd.—Suitable for teaching purposes, but it is not likely to create much enthusiasm in the player or listener.

Overture in F minor for Organ. By Edwin H. Lemare. 3s.—A very fine composition, and one that will doubtless figure largely on recital programmes. It needs an efficient player and a good organ—then it will be a most effective work.

Graduated Daily Exercises for the Violin. By William Henley.—Two books are before us. They seem carefully prepared, and should prove useful.

Andante Cantabile (from *Quartette*, op. 11). Tchaikowsky. *Moment Musical* (Op. 94, No. 3). Franz Schubert.—Two charming pieces arranged for violin and pianoforte, by Mr. J. W. Slatter. They ought to be popular.

Intermezzo for Piano and Stringed Instruments. By John E. West.—This is an arrangement from "Seedtime and Harvest," and makes an excellent piece.

Eight new Hymn-Anthems. By various composers. 1s.—We note that the copyright of these

anthems belongs to Rev. W. Garrett Horder, so we presume they are part of his forthcoming anthem book. While all are good, we are specially pleased with "God that madest earth and heaven" (R. S. Barnicott), and "The radiant morn" (Cuthbert Harris).

Now is my Chloris fresh as May.—By Frank Idle, A.R.A.M.—A very dainty part song that deserves a large sale. Should be a very popular item in a miscellaneous concert.

The Three Fishers. Ballad for chorus and orchestra. By Oliver King. 6d.—Choral societies will welcome this work, which is admirably written, and makes an excellent concert piece.

The Reveille. Part song by Sir Edward Elgar. Though rather longer than the usual part song, this composition will not tire but please both singers and audience. It needs a capable choir to do it full justice.

Rip Van Winkle. An operetta for children. By T. Maskell Hardy.—Children will delight in the operetta, and children of older growth will also be much pleased in hearing and seeing it. We can strongly commend it.

MUSICAL JOURNAL OFFICE, 22, PATERNOSTER ROW.

The Streamlet. By Charles Darnton.—Mr. Darnton always writes well for voices, and these tunes, set to favourite hymns, flow smoothly. Some of them certainly ought to find their way into hymnals.

SAMPSON LOW, MARSTON AND CO., 100, SOUTH-WARK STREET, S.E.

The Voice in Education. By Barnard Baylis. 2s.—This is a book that can be studied with profit by almost everyone. Amongst the titles of the chapters are "The Tenor Voice," "The Teacher's Throat," "The Voices of Children," "A Common Failing with Preachers," "Congregational Singing." These will show the scope of the work. Mr. Baylis treats his subjects in an interesting style.

PITMAN, HART AND CO., 20, PATERNOSTER ROW.

The Choir Companion. By Dr. Arthur S. Holloway.—This little book contains seventeen tunes to well-known hymns, and most of them are excellent for congregational singing.

Correspondence.

"DECENTLY AND IN ORDER."

To the Editor of THE MUSICAL JOURNAL.

SIR,—Your editorial paragraph in your August issue has interested me.

I am a Free Churchman heart and soul, but I am of a roving temperament, and consequently visit many churches of all denominations, including the Established Church. I am forced to the conclusion—and I say it with regret—that there is a sad lack of reverence in the Free Churches. In the

Established Church, be it high, low, or broad, there is almost invariably a quiet reverence on the part of clergy, choir, and congregation which is helpful to worship. In Nonconformist churches there is a little buzz of conversation before service, and no sooner has the Benediction been pronounced than some people turn round to those in the next pew and begin making arrangements for tennis parties, and what not, during the coming week. They might have the decency to wait till they get outside the church before talking upon any subject whatever.

How can we account for this difference of behaviour between the congregations of the Established and Free Churches? The fact that Free Church buildings are not consecrated has something to do with it. Congregations are apt to be free and easy in an unconsecrated building, forgetting that though there has been no actual ceremony of consecration, the church is dedicated to the service of God. Further, I believe that the rising of the congregation as the clergy and choir enter the church, the liturgical service, a surplined choir, are all productive of a reverent feeling. Anglicans perhaps think too much of forms and ceremonies, but Nonconformists think too little of them.

I am not advocating the introduction of any of these in the Free Churches—far from it. But Nonconformists have much to learn in the way of having things done "decently and in order" from our friends in the Established Church. I have no doubt whatever that there is as much *real* worship in Nonconformist Churches as in the Established Church, but we need more outward signs of reverence.

I am writing of congregations generally. I could mention some Free Churches where there is nothing to offend the most religious taste; and, on the other hand, the worst behaved choir I ever saw was in a Church of England.—Yours truly,
L. D.

Staccato Notes.

Madame Ada Crossley sailed for an Australian tour on August 7th.

The Moody-Manners English Opera season at the Lyric Theatre began on August 17th.

The fourteenth season of Promenade Concerts at the Queen's Hall commenced on August 15th.

A motion in the Scarborough Town Council to discontinue Sunday bands was lost by 15 votes to six.

Four hundred pianos were destroyed by fire at Messrs. Mornington and Weston's manufactory in Camden Town.

Caruso says nervousness is the secret of his singing being so effective. "The anguish alone makes my voice what it is. There is no personal merit in it."

Mr. John Coates recently sang in "Lohengrin" in Cologne. The following morning the local troops were paraded in front of his hotel to do him honour.

The Folkestone Town Council has passed a resolution in favour of Sunday bands, but the Amusement Association, which arranges the season band performances, declines to provide a band for Sundays.

Organ Specification.

NORTH FINCHLEY BAPTIST CHURCH,
Rebuilt by Messrs. Norman and Beard, Ltd., to the specification drawn up by the Organist of the Church, Mr. Edgar Smith.

Great Organ.

Open Diapason (No. 1)	8 feet.
Open Diapason (No. 2)	8 "
Hohl Flute	8 "
Principal	4 "
Harmonic Flute	4 "
Flautina	2 "
Trumpet	8 "

Swell Organ.

Lieblich Bourdon	16 feet.
Open Diapason	8 "
Lieblich Gedacht	8 "
Salicional	8 "
Voix Celestes	8 "
Principal	4 "
Fifteenth	2 "
Cornopean	8 "
Oboe	8 "
Tremulant	

Choir Organ.

Wald Flute	8 feet.
Dulciana	8 "
Gamba	8 "
Concert Flute	4 "
Clarinet	8 "

Pedal Organ.

Open Diapason	16 feet.
Bourdon	16 "
Octave	8 "
Bass Flute	8 "

Couplers.

Swell to Great.	Swell to Great Sub Octave.
Swell to Choir.	Choir to Great Sub Octave.
Swell Super Octave.	Swell to Pedals.
Swell Sub Octave.	Great to Pedals.
Swell to Great Super Octave.	Choir to Pedals.

Accessories.

- 3 Pistons to Swell Organ.
- 3 Pistons to Great Organ.
- 3 Pistons to Choir Organ.
- 3 Composition Pedals to Great and Pedal Organs.
- 3 Composition Pedals to Swell Organ.
- Double-Acting Pedal to Great to Pedal Coupler.
- Pneumatic action throughout.
- Radiating and concave pedal board.
- Blown by an electric Aeromotor.

To Correspondents.

CHORISTER.—We have discussed the matter more than once.

A. J. M.—Try Augener and Co., Regent Street.

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